Ville d'Avray — J. B. C. Corot

MESSRS. R. C. & N. M. VOSE

RESPECTFULLY INVITE YOU AND YOUR FRIENDS TO AN EXHIBITION OF PAINTINGS BY THE

FRENCH MASTERS OF 1830

THIS EXHIBITION WILL OPEN MARCH SEVENTEENTH NINETEEN HUNDRED AND EIGHT,— THE FIFTY-EIGHTH ANNIVERSARY OF THE ESTABLISHMENT IN BUSINESS OF THEIR FATHER

MR. SETH MORTON VOSE

OF PROVIDENCE, RHODE ISLAND.

MR. S. M. VOSE IMPORTED HIS FIRST PAINTINGS BY COROT IN 1852, HIS FIRST TROYONS IN 1854; BY 1857 HE HAD WORKS BY COROT, DAUBIGNY, MILLET, DUPRÉ, ROUSSEAU, TROYON, DIAZ AND DELACROIX.

THIS IS THE SIXTY-SEVENTH YEAR FROM THE FOUNDATION OF THE HOUSE.

THE BARBIZON SCHOOL

ABOUT 1830 the revolt against Classicism in France was at its height.

In art, the Romanticists, under the leadership of Géricault, Delacroix and Decamps, had startled the world by their brilliant and powerful works.

A little group of landscape painters, Rousseau, Millet, and Diaz, lived in the village of Barbizon. In close touch with them were other landscape painters, Corot, Daubigny, Dupré, and Troyon. All devoted lovers of Nature, they studied her affectionately and searchingly in all her varied moods, determined to depict the Truth without regard to tradition.

One in sympathy and in aim, they aided and inspired each other. Struggling for long years against poverty, derision, and neglect, they transformed landscape art until it became no longer mere scene painting, but a new art which showed Nature as revealed to their responsive souls.

Their message to mankind is one of faith and love. No one can have true acquaintance with their works without feeling their uplifting, inspiring influence.

JEAN BAPTISTE CAMILLE COROT

1796–1875

Pupil of A. E. Michallon and Victor Bertin

To Corot is universally accorded the supreme place in landscape art, which he has influenced as has no other man. Intellectually great, and the closest student of nature, he broke away from tradition and produced a new art, classical as the art of the Greeks, pure as his own nature; an art breathing the spirit of the morning, fresh with dew; an art subtle, tender, and poetic. For years misunderstood, his art rejected, he never lost his happiness of disposition, never became discouraged, and when success came and his work was accorded the highest praise he labored on as unmoved as by former neglect, producing ever nobler works and using the now rich returns to help the needy.

"Le Père Corot," as he was so affectionately called by his countrymen, died the best loved man in France. To him the world gives affection in ever increasing measure as it appreciates his priceless gift.

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CHARLES FRANÇOIS DAUBIGNY

1817–1878

Pupil of Delaroche

Like his best friend Corot, an ardent lover of nature, Daubigny devoted his life to studying her in all her garbs and moods. The best years of his life were passed in his house-boat on the river Oise, which he immortalized by his art, depicting the tranquil flow of its waters and the fresh verdure of its banks in a series of *paysages intimes* so ideal and yet so true, so complete and yet so subtle, so filled with the poetry of nature, that all must love them.

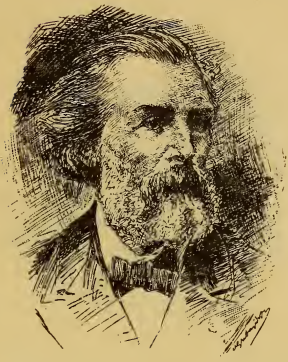
Equally admirable are his canvases on which he shows, with great power and beauty, nature in her less tranquil moods. In freshness and purity of color his pictures are unsurpassed, and in their atmosphere one can move and breathe.

JEAN FRANÇOIS MILLET

1814–1875

Pupil of Mouchel, Langlois and Delaroche

Millet went to Barbizon at the age of thirty-five and became especially intimate with Rousseau and Diaz. Himself a peasant, his sympathies were all with the toilers in the fields and cottages. His spinners and gleaners, ploughmen and sowers, inspired the world with a new appreciation of the dignity of labor, and a new respect for the hardy sons and daughters of toil. He led the world of art away from the artificialities of life, painting sermons on canvas, which plead eloquently for simple living, and some, as "The Angelus" filled with the profoundest religious feeling.



JULES DUPRÉ

1812–1889

Born at Nantes and practically self-taught, he painted his native pastures with great truth and charm. Visiting England, he was filled with admiration for the paintings of Constable, who exerted a strong influence over him and his brother painters. Dupré and Rousseau became very intimate friends, and together with Diaz have immortalized the Forest of Fontainebleau. He worked with a passionate intensity, depicting the great oaks, which were his favorite models, with all their native majesty and beauty.

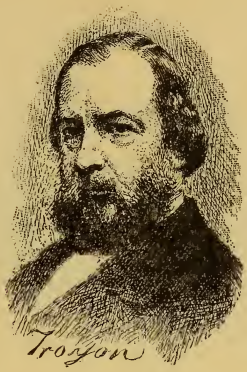
His landscapes are brilliant, virile and powerful, and the great clouds which roll over them are inspiring in their fleecy grandeur.

PIERRE ÉTIENNE THÉODORE ROUSSEAU

1812–1867

Pupil of Rémond and Lethière

Rousseau painted much at Auvergne as well as in Fontainebleau. He was the leading spirit in the Barbizon group, all of whom owed much to his influence. He painted nature with the utmost fidelity and with wonderful precision and skill in drawing, technique, and composition, being indeed a perfect workman with a palette rich and varied. "He takes the common earth and while showing it to us as it really is, brings out all its homely beauties."



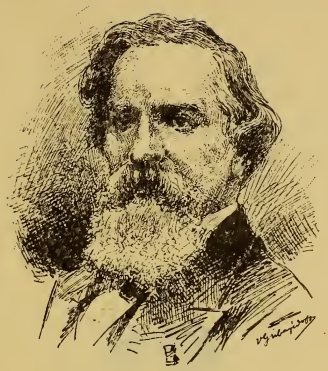
CONSTANT TROYON

1810–1865

Pupil of Roqueplan

Through his master Roqueplan, Troyon became acquainted with the Barbizon painters, with whom he soon sympathized. At Fontainebleau, in the companionship of Theodore Rousseau and Jules Dupré, he discovered the path which led to the full development of his own powers and from the Barbizon country came the inspiration to transfer to canvas the browsing cattle and the rolling meadows.

So closely do his landscapes and the cattle harmonize that neither forces our attention first, but we follow him through the simple story of a summer day as we might read from the book of Nature herself. He loved best to depict cattle, and as a cattle painter he has no equal.



NARCISSE VIRGILE DIAZ DE LA PEÑA

1808–1876

Diaz was born in France of Spanish parentage, and his southern temperament shows itself in all his work, which is brilliant, sparkling, rich and warm. He was pre-eminently a colorist, a worshipper at the shrine of Correggio, and whether he shows us a cluster of flowers, a group of dogs, Venus with her attendant nymphs, or the glades of Fontainebleau aglow with sunlight, — always the eye is charmed by the richness of his color and the brilliance of his technique. The Orient appealed strongly to him and influenced much of his work.

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